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ABSTRACT

The study described in this paper was conducted to show how the affective domain of learning (development of attitudes, values, and appreciations) superimposes on teaching objectives in the cognitive domain. The study reviews set inductions of music lessons taught by undergraduate students majoring in elementary education over an 8-year period. Participants in the study were 665 undergraduates who micro-taught 333 music lessons in teams of 2 to public school students of kindergarten, third, fourth, or sixth grade levels in an on-campus demonstration classroom setting. Four modes of set inductions were observed and evaluated utilizing a three-point (ineffective, effective, very effective) rating scale. The modes included use of audio/visual materials; suggestion through lecture (telling/describing); modeling by demonstration; and discussion using questioning techniques. All were based on class participation through activities involving teacher-student interaction. An evaluation of lessons revealed that: the most effective lessons contained set inductions using audio/visual aids; the technique of suggestion through telling and describing was the second most frequently utilized mode of set induction; and a combination of discussion using questioning techniques ranked third. (LL)

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# NEW PERSPECTIVES ON TEACHING IN THE AFFECTIVE DOMAIN

A Paper

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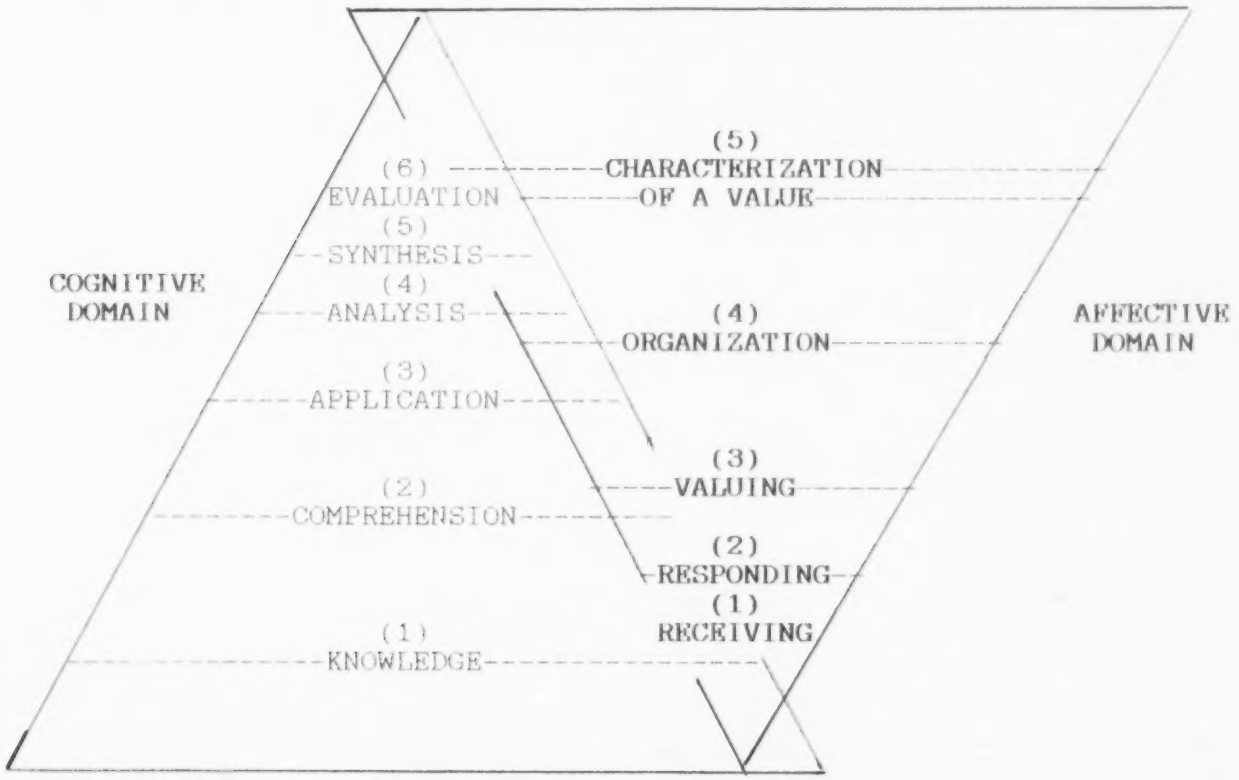
Numerous articles appear in the literature concerning teaching objectives in the cognitive domain. Not as much emphasis has been placed upon developing attitudes, values, and appreciations that co-exist in the affective domain. Also pertinent to the educational process is the student's development of positive feelings for the subject being taught (Lorin and Jo Anderson, 1982).

Whether intentional or unintentional, the communication of attitudes, values and appreciations occurs simultaneously with the teaching of planned cognitive objectives in a lesson. Fortunately, there exists a classification system that helps to design and analyze instruction in the affective area (Krathwohl et al., 1964). As the following paradigm portrays, the affective domain of learning superimposes the cognitive:



The lower two levels of the cognitive domain are well-spaced in that greater periods of time are necessary for a student to sufficiently gain basic knowledge to form a reasonable comprehension of a concept. The three lower levels of the affective domain are just the opposite in that they often occur in a matter of seconds. A student receives information, and immediately has some reaction while attaching an initial value. Unfortunately, this initial valuing is little more than an opinion without much bases for a valid judgment. The opinion is often negative because the student, at first may not understand the concept; and if not, feels threatened by the new material and becomes somewhat apprehensive. This reaction, of course, is common with most people, when introduced to something new.

A clear, example would be a person's introduction to a symphony by Mozart:

(1) After having the "motif" of the "1st Movement" of Mozart's Symphony No. 40 in G Minor identified, a student is required to chant the "motif" by imitating the teacher.
"di di da, di di da, di di da-ah"
(Receiving)

(2) A recording of the composition is played, and the "motif" becomes immediately audible and recognizable by the student.
(Responding)

(3) An initial value is instantly attached to the music by the student, which is usually positive.
(Valuing)

(4) Over an extended period of time, other compositions by Mozart are played, which illustrate the composer's skillful use of improvisation with motifs, and the student is given opportunities to expand his knowledge of the process.
(Organization)

(5) Listening to Mozart, as well as studying compositions of other classecal composers, is either consequently diminished or discontinued, or becomes a definite part of the student's lifestyle of listening to classical music and attending orchestral concerts whenever possible.
(Characterization of a Value)

It also is often difficult to change an initial value and quickly-formed attitude of a student because first impressions can be lasting. Unless cognizant of these characteristics of the learner, and of the importance of a good motivating set-induction, a classroom teacher may encounter a wall of resistance, subsequently requiring additional varied approaches. This is because levels four and five of the affective domain take greater lengths of time to reach. Level four requires a student's sorting out the pros and cons of the concept through the organizational process; and level five, characterization of a value, may take a life-time; or never occur.

It is extremely difficult to teach concepts to a student, who does not attach some degree of appreciation, or feel a need for the new experience being offered. Adequate preparation is essential in setting the stage prior to introducing new material. If a lesson plan has been well-designed with regard to a motivating set-induction and presentation of material with proper sequencing and hierarchy of material, effective teaching skills can be brought into play (Orlich et. al:1990). Based upon this rationale, an adequate understanding of characteristics of the affective domain, in addition to knowledge of characteristics of learning and learners is crucial to bringing about effective instruction in the classroom.

Purpose of the Study

The purpose of this study was (1) to review set inductions of music lessons team-taught by undergraduates majoring in elementary education over an eight-year period and (2) to determine which of four basic modes of set inductions were more effective in helping elementary school students in the class to develop positive attitudes, values, and appreciations for the subject being taught.

Method

This study was limited to observations and evaluations of the undergraduates enrolled in the course, "Music for the Elementary Classroom", beginning the 1983 Academic Spring Semester, and continuing through the 1990 Academic Fall Semester at Nicholls State University. During this interval of time, 665 undergraduates micro-taught 333 music lessons in teams of two to public school students of kindergarten, third, fourth, or sixth grade levels in an on-campus demonstration classroom setting.

Four modes of set inductions were observed and evaluated by the researcher; (A) Use of Audio/Visuals Materials, (B) Suggestion through Lecture (Telling/Describing), (C) Modeling by Demonstration, (D) Discussion Using Questioning Techniques (Gee, 1990). The modes were all based on class participation through activity involving teacher-student interaction, according to a specific format; introduction of teacher, opening statement identifying the lesson topic, followed by one or more of the four modes of set induction listed above. A simple three-point rating scale was used by the instructor to evaluate the set induction of each music lesson as follows:

(1) Ineffective (2) Effective (3) Very Effective

Critique consisting of constructive criticism and evaluation immediately followed each lesson with the team teachers.

Literature reviewed consisted of papers concerning teaching in the affective domain, presented between 1986 and 1989 at regional and national professional meetings; in addition to selected current resource references.

Results of the Study

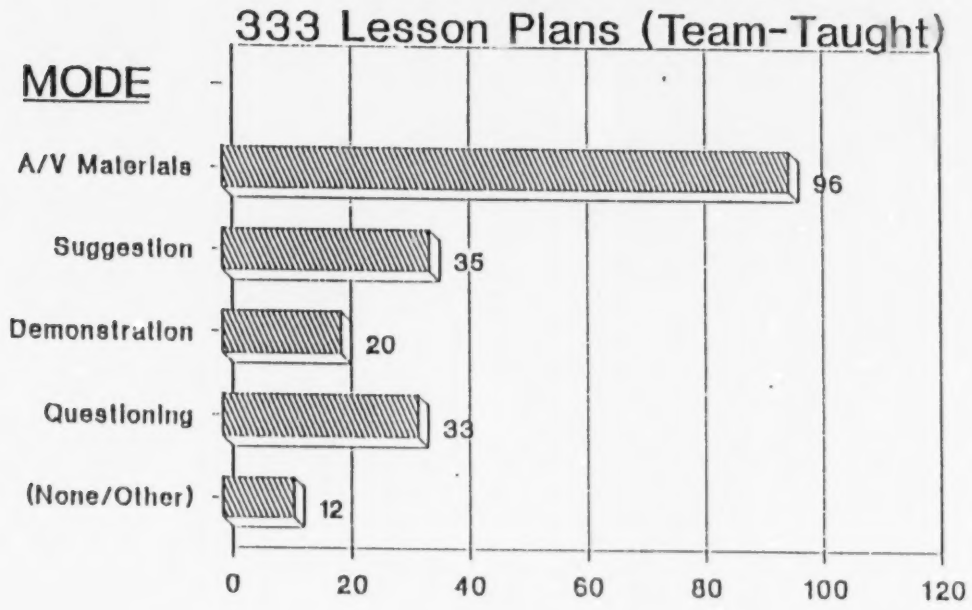
Of the 333 lesson plans taught by the undergraduates majoring in elementary education at this University, 319 involved the use of either an audio or visual aid as part of the motivating set induction. A significant number of lesson plans (87) combined the use of both audio and visual aids. For example, a recording and overhead transparency were used in motivating the class. The number of audio/visual aids requiring interaction and participation between the undergraduate teachers and the elementary school students in the class far exceeded those which related to the lesson in a static manner, contributing only to the theme as a part of the learning environment. Two hundred and ninety-five of the audio/visual aids used were in some way activity oriented, though many required minimal student participation. Those requiring little student response were frequently combined with the use of other modes of set inductions.

The technique of suggestion through telling and describing was used most frequently next by the undergraduates in one hundred and seventeen lesson plans. Discussion using questioning techniques with the elementary students was used in one hundred and ten lessons. Modeling by demonstration was used as a set induction in sixty-seven lessons, and other or no apparent set inductions were used by the undergraduates in forty lessons.

Research has consistently supported theories that auditory presentation supported by visual and psychomotor reinforcement facilitates learning. This fact was repeatedly replicated in the presentations of various set inductions by the undergraduates enrolled in this education music methods class.

# SET INDUCTIONS

## % of Usage



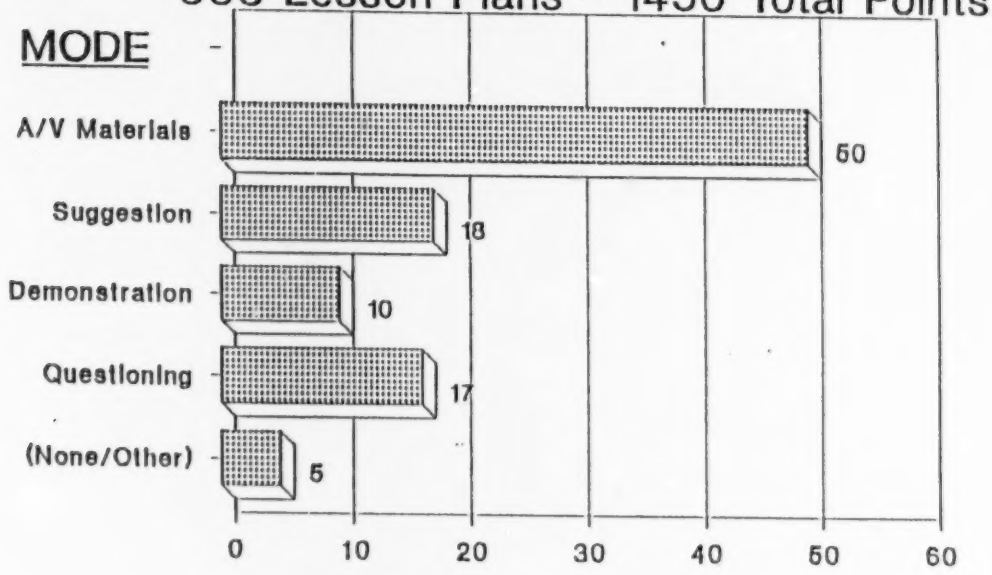

Using the three point rating scale, the instructor of the course evaluated the primary mode of set induction used in each lesson with regard to degree of effectiveness the mode related to presentation of material. A high degree of correlation between percentage of usage and evaluation immediately became apparent.

A summation of 718 points revealed that use of audio/visual materials was believed to have been the most effective mode used as a set induction. Use of suggestion through lecture was next with 257 points, and discussion using questioning techniques followed closely with 241 points. Modeling by demonstration received 149 evaluation points regarding degree of effectiveness, and music lessons utilizing other modes or no set inductions received a total of eight-five points. An illustration of this evaluations by percentages of the total summation of 1450 assigned points is as follows:

# SET INDUCTIONS

## Evaluation % Points

### 333 Lesson Plans - 1450 Total Points




Besides combining the use of both audio and visual aids to form an effective set induction, combinations of discussion using questioning techniques and suggestion by lecture also appeared to be effective with regard to forming initial attitudes, values, and appreciations. "Interactive mechanisms" were often used to create interest for a particular subject like holidays and interests drawn on personal experience, with the children relating opinions to each other in response to questions from the teacher.

Modeling by demonstration often caused imitation by students in the class; sometimes with a degree of cooperative learning taking place. Lessons with less frequently used modes of set induction, and lessons with no visible set induction, occasionally began with resistance from students in the class.

Conclusions

The literature reveals that the affective domain has basically been viewed as a teacher property rather than as an interactive variable in the process of student learning (Powell and Nicholson, 1986). This study supports that premise, and suggests that teaching in the affective domain requires an ongoing process which causes interaction between the teacher and students toward creating positive attitudes, values, and appreciations for the subject being taught. Observations of the undergraduates teaching over this eight-year interval indicate that the best opportunity for this interaction occurs during the onset of the lesson through use of an effective set induction.

The literature also reflects that the affective domain of learning clearly superimposes the cognitive. As a student receives information, a reaction immediately occurs, followed by the attachment of an initial value. This appears to be a main reason for carefully preparing the set induction as an initial step in presenting new material.

Four modes of set inductions were observed and evaluated in 333 music lessons taught by 665 undergraduates micro-teaching music lessons in a demonstration classroom setting. These four modes were based on class participation through activity involving teacher-student interaction. Three hundred and nineteen of these lessons involved the use of either an audio or visual aid; a significant number of these combined the use of both.

An evaluation of the lessons presented revealed that fifty percent of the most effective lessons contained set inductions using audio/visual aids. A high degree of correlation between percentage of

usage and evaluation was apparent. Combination set inductions involving discussion using questioning techniques also appeared to be effective; especially those utilizing interactive mechanisms.

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Abstract

"NEW PERSPECTIVES ON TEACHING
IN THE AFFECTIVE DOMAIN"

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Pertinent to the educational process is the student's development of positive feelings for the subject being taught (Lorin and Jo Anderson, 1982). Whether intentional or not, the communication of attitudes, values and appreciations occurs simultaneously with the teaching of planned cognitive objectives in a lesson. Fortunately, there exists a classification system that helps to design and analyze instruction in the affective area (Krathwohl et. al., 1964).

A student is introduced to new material, and immediately has some reaction while attaching an initial value. Often this initial valuing is little more than an opinion without much bases for a valid judgment.

Statement of the Problem

(1) The new material is frequently viewed negatively because the student, at first may not understand the concept. (2) It is often difficult to change an initial value. (3) It is also difficult to teach concepts to a student who does not attach some degree of appreciation for the new experience being offered.

Purpose of the Study

The purpose of this study was (1) to review set inductions of music lessons team-taught by undergraduates majoring in elementary education over an eight-year period, and (2) to determine which of four basic modes of set inductions were more effective in helping develop positive attitudes, values, and appreciations.

Method

The study began at the onset of the 1983 Academic Spring Semester, and continued through the 1990 Academic Fall Semester at Nicholls State University. During this interval of time, 665 undergraduates micro-taught 333 music lessons in teams of two to public school students of kindergarten, third, fourth, or sixth grade levels in an on-campus demonstration classroom setting.

Four modes of set inductions were observed and evaluated by the researcher. The modes were all based on class participation through activity involving teacher-student interaction. A simple three-point rating scale was used to evaluate the set induction of each music lesson taught by the undergraduates.

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## Results of the Study

Of the 333 lesson plans taught by the undergraduates, 319 involved the use of either an audio or visual aid as part of the set induction. Two hundred and ninety-five of the audio/visual aids used were activity oriented, involving teacher-student interaction. Those requiring little student participation were frequently combined with the use of other modes of set inductions. A summation of evaluation points revealed that use of audio/visual materials was by far the most effective mode used. The technique of suggestion through telling and describing was the second most frequently utilized mode of set induction by the undergraduates in 117 lesson plans, and proved to be the next most effective mode used. Discussion using questioning techniques was used in 110 lessons, and closely ranked third in effectiveness while teaching in the affective domain.